

The **Quill**

A MAGAZINE FOR WRITERS, EDITORS, AND PUBLISHERS

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SURE WE TEACH JOURNALISM—SO WHAT! • By Randolph L. Fort

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THE QUILL

A MAGAZINE FOR WRITERS, EDITORS AND PUBLISHERS

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AT DEADLINE

By R. L. P.

SOMETIMES it seems that almost everyone—at least every other individual—can say with more or less truth: "I used to be a newspaperman myself." The oft chanted phrase gets on newspapermen's nerves, under their skins at times, and usually bores them no end.

But, in that frequently heard refrain there is something of tribute to the life of a reporter, perhaps a tinge of envy, and an expression of pride that the speaker had at one time a more or less active part in the field of journalism.

We didn't know until recently that Nelson Eddy, whose voice we've frequently enjoyed on the air and on—should it be from—the screen, was once a newspaperman. Teet Carle, of Metro-Goldwyn-Mayer's publicity corps, furnished the facts.

Seems that when young Eddy was about 16 years old—after previous experience as a switchboard operator and shipping department helper—he got a job as night clerk in the Philadelphia Press at \$8 a week. He was cashier, clerk and ad-taker. A reporter friend showed him how to write obituary notices. After he had completed his counter work for the night, Eddy would work up the death notices for which he was paid half space rates.

Then he began hounding the city editor for a job as a reporter. That individual told him he was too young. Eddy decided to tackle another paper. He went to the Public Ledger one afternoon, put up a bold front and a good sales talk, declared himself to be 18, and was given a job.

THE job, Carle relates, didn't last long. The staff was trimmed and since Eddy was one of the last taken on he was among the first to go. He found a job on the Evening Bulletin and presently found himself in the thick of things as only a police reporter can.

In the months that followed, Eddy covered nearly every beat at one time or another, worked on conventions, trials, business scandals and the wide variety of stories that fall to a reporter's lot. He even had a whirl at sports, covering baseball.

From sports, Eddy went to the rewrite desk and from there to the copy desk. Then he began studying adver-

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Belmont Farley

Gentlemen, the Press!

An Appraisal of the Newspapers Prepared for School Executives

By BELMONT FARLEY

Director of Publicity,
National Education Association

I'VE got to go back to the office and expand 'It Stinks' into two columns for the early edition."

This is the way *Ballyhoo* says it in a comic of the hard-boiled reporter expressing his mind.

The *Fifteenth Yearbook Commission* of the American Association of School Administrators, erstwhile Department of Superintendence, says it like this:

"The Formula is to publish sensational news to get circulation. . . . The informing of the public in relevant and truthful fashion is a secondary consideration in most cases . . . the newspaper is no protection to the citizen against anti-democratic misinformation, propaganda, and exploitation."

Henry L. Mencken, the nation's best-known professional panner, in an address before the annual convention of the American Society of Newspaper Editors last April, paid his tribute to the feature page as follows:

"They provide plenty of gossip and scandal, sometimes malicious. They are full of the puerile and inaccurate information that one picks up in barber shops. They offer a discussion of public questions by persons especially chosen for their fluent imbecility."

THAT, gentlemen, is the press, from the angle of quality of writing and content of column, as we hear it described from widely divergent sources to which scarcely anyone would impute community of interest or purpose.

But when we have said that many current critics accuse the news sheets of disseminating sensational chit-chat in a lurid style, we have only begun to

enumerate the charges. The decisive outcome of the last national election, with most of the nation's newspapers, variously estimated from 60 per cent to 85 per cent of the total, lined up against the winning candidate, has subjected the editorial influence—the power of the press—to serious question. Newsmen are their own most severe critics. Mark Ethridge, general manager of the *Louisville Courier-Journal and Times* is speaking:

" . . . Newspapers never so badly failed to give guidance and leadership to social and economic changes, and were never so unfaithful to their trust to present unbiased news, with editorials free from selfish interests, as they were in the campaign."

Editor Irving Brant of the *St. Louis Star-Times* editorial page, although his paper did support the successful candidate, expressed his conviction that neither his own nor any other newspaper influenced the vote. The editor of a Missouri daily was moved to ask

his readers if the editorial columns of his newspaper should be abolished.

Alexander Woolcott was one of the first to make the claim that the election results indicated waning prestige of the newspaper as a mold of public opinion; and months afterwards, Panner Mencken began his address to the American Society of Newspaper Editors with the following:

"Any discussion of the situation of the American editorial page had better start with a fundamental question, to-wit, why should anyone read it at all? I must confess that in looking over some of the pages now current, I find it impossible to imagine any sound reason."

BUT the charges that the modern newspaper is sensational, that it has lost both caste and power are mild and tenuous compared with the accusation of venality that has thundered perennially for a generation, accompanied now and then with such heat light-

WRITTEN with school men in mind and for the School Executive, this friendly but critical survey of the press by Belmont Farley, Director of Publicity for the National Education Association, should appeal to newspapermen interested in what the public and those in other professions have to say about the press.

Dr. Farley maintains the contacts of the National Education Association with the nation's newspapers, magazines and radio chains; directs the convention press service for the annual conventions of the N. E. A. and the American Association of School Administrators; is the author of several books on school publicity; a frequent contributor to magazines; is in his third year as commentator on "Our American Schools," weekly broadcast, and is in charge of "Exits and Entrances," a dramatized news program broadcast to classrooms throughout the country every Monday afternoon.

He is a graduate of Central Missouri Teachers College, and of the University of Missouri. He was granted his Doctor's degree from Columbia University. He has been a high school principal and superintendent in Missouri; a college teacher in Michigan and a professional lecturer in several of the larger universities.

His remarks are reprinted here by permission of the School Executive.

nings as Sinclair's "Brass Check" and Selde's "Freedom of the Press." There has always been talk of counting-house control of editorial policy, commercial journalism, and the editorial eye on box-office receipts.

Such incriminations have reached new proportions within recent months, many critics seeing in the alleged public contempt of newspaper leadership in the last election a conviction of the popular mind that the papers had sold out to the advertisers and to interests none too closely identified with the national weal. The press today is arraigned before the bar of public opinion on the charge that the editorial policy is subordinate and submissive to the money-making policy.

The *Fifteenth Yearbook Commission* summarizes a common attitude on the domination of the business office:

"Newspapers have become an integral part of big business and they are published invariably with the major motive of making money through selling advertising space. . . . There is little probability that the editor and business manager will reject lucrative advertising, no matter how deceptive, or that they will consistently offend powerful advertisers or potential advertisers by telling truths unpalatable to the advertising clientele."

Perhaps we have pointed to enough incrimination to illustrate the three major indictments of today's press—it is *sensational, its influence in American life is on the wane, its pages are merely background for the business enterprise which is its real function.*

WHILE satisfactory evidence may be adduced to show that many newspapers hold themselves above venality, seldom are guilty of emotional intoxication, and are respected and trusted by intelligent readers, any honest newspaperman, and the vast majority certainly belong in that class, will tell you that on all three counts some newspapers are guilty.

He will also tell you why they are guilty, and the story is important enough to outline, not as an excuse or as an alibi, but as an explanation of conditions as they are, and which must be lived in and faced, until such time as they can be replaced with a new set of conditions. And even a new set of conditions will probably have their own share of new difficulties. Always the next mile on the road to Utopia seems as far away as the last. Little did the good-roads enthusiast of yesterday envision the broad and shining pavement of his dreams an endless

line of dead and broken bodies, yet it is so. Little did the poor printer of Benjamin Franklin's time who served his readers with meager news and that too late, look forward to a day when wire and wireless would sweep the news of the world into type at a single stroke, and at a price which would not always be paid from the counting room, yet it is so.

Among conditions responsible for the inability of the press to exercise at all times the right of self-determination in accordance with the ideal standards to which most editors subscribe is the speed and universality of coverage which readers demand of those who assemble the news. News must be fresh, and it must cover the world. The success with which these demands are met by the modern newspaper is the boast of reader and editor alike. But it is achievement at terrific expense. The network of news gatherers which covers the globe must be paid; the cost of wire and wireless tolls for words, and now pictures, must be met; the elaborate machinery that lies between the typewriter and the carrier which bears the ink-damp folded papers to the newsboys must be maintained and staffed at annual costs sometimes expressed in six figures.

The money must be found somewhere. To exact it wholly from subscribers would be to reduce the number of those who keep informed on the events of the world in which they live, and to heap exorbitant costs upon those, who by choice or necessity, keep abreast of the times. A business manager of a metropolitan daily estimates that a single copy of his paper, without the benefit of advertising revenue, would cost the purchaser between 30 and 35 cents, making the annual subscription price no less than \$108. Few would advocate this course as wise or practicable. Fewer still would propose a return to the one-man staff, the font of type, the hand press, the dry-goods box and the chair with which one great New York City daily, now serving a 38-page paper to 327,000 subscribers, began.

THE conditions of an age of mass production in industry, dependent upon advertising, add themselves to the financial problems of the press itself. The advertisers have come to foot the news bill. Business competition brings upon advertisers pressures that may be passed on to the newspapers. Newspapers may resist, or they may, and sometimes do, yield. Then news becomes, as charge the authors of the superintendents' *Fifteenth Yearbook* "no protection to the citizen against

anti-democratic misinformation, propaganda, and exploitation."

The terms upon which advertising is accepted by the newspaper, as well as those upon which it is retained, are among the factors which conspire to bring about the sensational content and presentation of the news. Advertising goes, and at the highest rates, to the papers with the largest circulation. The formula is to get more subscribers and charge more for advertising in order to give readers a more attractive paper so circulation will be increased in order to boost income from advertising. Caught in this vicious circle, there is the temptation for the newspapers to make their content and style "whatever it takes" to get more readers; for more readers is the key point in the vicious circle.

"Whatever it takes" may be adapting the size of the paper to the convenience of subway readers who have to open their papers without spreading their elbows; it may be such extensive use of pictures as to reduce the cerebral activity involved in reading to what Bruce Blivens calls mental massage; or it may be emphasis on the salacious, the criminal, the alarmist, the inflated, the syrupy, sentimental type of insignificant gossip generally referred to as "sensational news." The fact that "whatever it takes" includes so much of this kind of "news" to attract thirty million daily buyers of the news columns is something for educators as well as newsmen to think about.

CERTAIN conditions exist, too, which contribute to the waning influence of the editorial page. One is the loss of personality in the din of the gigantic news collecting and dispensing machinery. We can picture our grandfathers' nervous eagerness to unwrap the New York *Tribune*, "to see what Horace Greeley has to say about it." Most people today have never heard the name of the editor of their favorite daily paper. The continuity and the confidence engendered by a familiar personality are now the prize of the columnist, and we open the paper to see what Mark Sullivan, David Lawrence, or Westbrook Pegler says. Their opinions may be read in many papers, and when they speak from the same pages, they may take opposite sides of a question.

The presentation of differing viewpoints through a number of signed articles, by people who know things and can write about them, is a crowning achievement in an age of increasing tolerance for the opposite viewpoint, and increasing insistence by the individual that he be allowed to make up

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This Pictorial Journalism—

Photos Now Ride the Wires With Text; Often Tell Story Better Than Words

By EDWARD STANLEY

Executive Editor,
The Associated Press News Photo Service

NEWSPHOTOGRAPHY is the most effective implement that editors have at their command today for conveying information quickly and forcefully. And it is barely underway, with its dynamics almost entirely unexplored. That puts it up to this generation of newspapermen to search out the techniques and show the text side how to tell the news of the world.

When the *Associated Press* inaugurated its Wirephoto network nearly three years ago, those who could look even a little way into the future knew that a new instrument was available for factual reporting. News photography was hardly an infant, but up to then it had been living on the wrong side of the railroad tracks. Chained to slow transportation—even airmail is mighty slow beside telegraphy—the enormous delay between taking the picture and publication made photos only a decorative shirttail to the news report.

Today, the *Associated Press* photo

report rides the news as closely as the text report, and American newspaper readers from coast to coast see as well as read what is going on in the world.

THE very nature of my assignment makes me a partisan of pictorial journalism, of course, and it may be that I plead a special case. I would not argue that every news story can be told best in pictures, and I would not regard as temperate the editor who did. But it seems to me that these many months of Wirephoto operation have demonstrated to any Doubting Thomas that pictures assist the clarity of any story, and that they inform the reader more succinctly, and vividly and more completely than words in far more instances than generally believed.

It might do us all good to have a look at the record and see how the score stands. Take just a few of the outstanding news stories so far this year, in chronological order:



Edward Stanley

First, the great Ohio Valley flood. We whipped some 20 staff photographers and 11 portable Wirephoto transmitters into the flood region, took hundreds and distributed many scores of graphic photographs. Two you will remember yet—John Lindsay's great picture of a Negro chain gang on the levee near Memphis, and James Keen's superb photo of a young refugee mother nursing her baby. These both were human interest sidelights of that disaster. The physical damage of the flood, of course, was a story far more effectively told in pictures than in words.

Just before school let out one afternoon in early March, almost all of the boys and girls in a little East Texas town were killed. The school house exploded. The AP moved by wire about 20 heartbreaking pictures of that unbelievable scene for morning publication, and in many Wirephoto papers these pictures alone held full page one. Dramatic, pathetic beyond description, far more powerfully than any words they told that dreadful story. Any one who saw James Laughead's picture is unlikely ever to forget them. Do you remember the first sentence of any news lead?

In the quiet dusk of another afternoon, the great silver Hindenburg sailed majestically over Lakehurst, dropped landing lines and blew up at the very end of the voyage. I don't suppose anyone would argue that Murray Becker's smashing pictures could be equalled in descriptive power

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THE current craze for pictures is no fad or fancy in the opinion of Edward Stanley, executive editor of the Associated Press News Photo Service. Rather, he points out in this article, news photography and the handling of pictures by newspapers is just getting under way.

Mr. Stanley has been with the Associated Press since 1929. Prior to that time he had had a varied experience on mid-western and southern papers which began with the Lincoln (Nebr.) Star. He joined the Star staff following his attending Colorado College and his graduation from the University of Nebraska. After the Star, he worked for the Fort Worth Star-Telegram, the New Orleans Item and the Omaha World-Herald, leaving the latter to join the AP.

His first AP assignment was in Chicago. After a few weeks there he became feature editor in the Atlanta bureau. Early in 1930 he was transferred to the feature staff in New York City. In November, 1930, he was named feature editor of the London bureau. After two years abroad he returned to the United States and became feature service news editor. Varied posts followed prior to his being named executive assistant, in charge of the photo service, last March.



Manley Johnson, Jr.

ONE day a newspaperman in a midwestern town was asked to suggest topics for discussion in a club's current events section. Stroking his chin sagaciously, he replied, "Tariffs, Reciprocal Treaties and Monetics."

"Monetics?" asked the chairman, "what are monetics?"

"Monetics is the study of money," answered the newspaperman, emphasizing the singular verb. "It deals with coinage, exchange, 'going off the gold standard' and things like that."

The committee accepted the topic as a "splendid" suggestion, but in making out the program they were faced with the problem of spelling the word. The word was not in the dictionary!

The newspaperman himself searched for it and then frantically phoned students of economics, but no one ever heard of the word "monetics." Embarrassed, the journalist said that if necessary, he would coin it.

PERHAPS it is incidents such as this that have led the Encyclopedia Britannica to declare "it is not uncommon to meet with American newspaper articles of which an untravelled Englishman would hardly be able to understand a sentence."

In the field of political Americanisms the press has been particularly influential, both in coining and popularizing these terms.

Consider, for instance, the political Americanisms that have grown out of the name of some prominent personality. "Fletcherize," "Bryanize" and "Oslerize" are outstanding examples of this method of expanding the American vocabulary. Two days after the first regulations of the Food administration were announced during the war, the word "Hooverize" ap-

When Words Fail—

Newsman's Liberties With Language Gives America a Picturesque Speech

By MANLEY JOHNSON, JR.

peared spontaneously in scores of newspapers and a week later it was employed without any visible sense of novelty in the debates of Congress and had taken on respectability.

Of the early American editors who delighted in coining words, one of the most notable was Benjamin Russell, editor of the *Massachusetts Centinel* during the period of the party press following the election of Jefferson in 1800. To Russell goes the credit of originating the expression "The Era of Good Feeling" which has gone down in history books as period after the Monroe election had destroyed the Federalist party. Because of its humorous background, the word "gerrymander" originated by Russell, is worth recalling. The name dates from 1812, when Gov. Eldridge Gerry of Massachusetts inspired or at all events, endorsed a notorious piece of partisan districting in his state. "Why, this district looks like a salamander," remarked an observer. "Say rather a Gerrymander," replied Russell, coining a term for all later generations.

ALMOST every heated political campaign with which the nation has ever been afflicted has witnessed a great amount of word and phrase making, more on the vituperative side, in which the press has played no little part. Thus we see such words as "roorback," "mugmump," "gag rule," "filibuster," "lame duck," "favorite son," "pork barrel," and "carpet bagger," appearing and continuing to appear in political controversies.

The word "Kitchen-cabinet" was adopted by the anti-Democratic press during the Jackson administration to describe the President's supposed affiliation with a group of prominent sympathetic editors. The current expression "O. K." first came into prominence during the first campaign of "Old Hickory" when the opposition press sneeringly referred to his illiteracy by saying that Jackson signed his papers "O. K." for "Oll Korrekt."

"Buncombe" first appeared in *Niles' Register* in 1827, after a certain lawmaker from Buncombe County in North Carolina gave a speech to gratify his constituents. *Niles' Register*

also originated the term "banner state" in 1840. Even in this day of radio and cinema, no one can deny that the press has done more to popularize such expressions as "boondoggling" (whatever its exact meaning) and "horse and buggy days" used in the last presidential campaign. According to Henry F. Pringle in the *New Yorker*, June 30, 1934, "braintrust" was invented by James M. Kiernan, of the *New York Times*, in the summer of 1932 to describe the economists and other experts who were active in the presidential campaign of Franklin Delano Roosevelt.

SPORTS writers and experts, of course, have been even more profuse in their coinages than their fellow newspapermen, and to go into them with any degree of thoroughness would take pages and pages of mere lists. If we were to judge every fine distinction between the English and American languages as adopted by the newspapers, the same situation would be as true as that of the sports vocabulary. A hint as to the effectiveness of newspapers in shaping the American language, whether grammatical or ungrammatical, may be gained from an article written by Henry Cabot Lodge in *Scribner's* June issue of 1907. He illustrates his point in the following paragraph:

"Some years ago a Southern member of Congress used the phrase 'where are we at?' which had a success little anticipated by its author, for it was caught up by the newspapers and passed widely into the current speech of the moment. I think it gained its attraction not merely because it was expressive but because it was thought odd and ungrammatical."

Advising the press, Mr. Lodge goes on to say, "If all newspapermen would only write as they talk, more carefully of course, and without slang, but in the plain, simple, excellent words of their daily speech they would render a real service both to their fellow citizens and to the English language and they would keep clear of such repulsive words as 'brainy.'"

Mr. Lodge, of course, has failed to

Coin Some New Ones

recognize the fact that the American language is distinct from the English and that we have adopted "such repulsive words as 'brainy'" into our vocabulary, and that they are perfectly legitimate words, though perhaps not the best choice.

THE headline, too, with its "nab," "map," "ban," "air," "vie," "flay," "rap," et al, is the unending subject of discussion of alarmed philologists, who see in it a definite threat to clear, concise expression. And when one observes some of the modern headlines, the threat that our language may degenerate into a hopeless jargon does not seem too inconceivable. Witness a few examples:

OYSTER BARS
JAM QUIZ
BISHOP FLAYS
MODERN GIRL
KING'S CANARY
WON'T CHIRP

"The headline," said the late E. P. Mitchell, for many years editor of the *New York Sun*, "is more influential than a hundred chairs of rhetoric in the shaping of future English (he meant American) speech. There is no livelier perception than in the newspaper offices of the incalculable havoc being wreaked upon the language by the absurd circumstance that only so many millimeters of type can go into so many millimeters width of column. Try it yourself and you will understand why the fraudulent use of so many compact but misused verbs,

nouns and adjectives is being imposed on the coming generation. In its worst aspect, headline English is the yellow peril of the language."

And to quote another critic of the American headline, G. K. Chesterton says, "This is one of the evils produced by that passion for compression and compact information which possesses so many ingenious minds in America. Everybody can see how an entirely new system of grammar, syntax and even language has been invented to fit the brevity of headlines. Such brevity, so far from being the soul of wit, is even death of meaning; and certainly the death of logic."

Although the American language began to take on peculiarities almost as soon as the colonists were to some degree in a settled state, it was not until 1828 that Noah Webster, editor of the *American Minerva*, produced the first "American Dictionary of the English Language." In a message of explanation in his dictionary, Webster took the progressive stand that as an independent nation, honor compelled us to adopt our own system of language and that England should no longer be the standard to which we should look. The new country, new associations of people, new combinations in arts and sciences, "will," he foresaw, "produce a language in North America as different from the future language of England as the modern Dutch, Danish and Swedish are from the German or one from another." He proposed the establishment of a national language and concluded "Now is the time to plan."

EVERY so often someone gets in a dither about the manner in which newspapermen are "murdering" the English language through their terse style, their passion for coining new words and phrases—but particularly by the headlines written on the rim of the copy desk.

Mamley Johnson, Jr., is in neither a dither nor a lather about the situation. Knowing something of it—he began digging up facts about the free coinage of words by newspapermen and the accompanying interesting article was the result.

When he's writing features for his father's *Henning* (Minn.) *Advocate* during the summer months, he signs himself "Printer's Devil," a by-line warranted by his since-childhood experience in the back-shop. He can operate a linotype, a press, set type by hand, make-up a paper or an ad—do most anything in the place.

After a year at Concordia College, Moorhead, Minn., he transferred to the University of Minnesota where he is majoring in journalism. He will graduate next spring.

Webster's innovations met with much opposition both here and abroad, but William Cullen Bryant, one of the greatest literary figures of the period and editor of the *New York Evening Post* for half a century, came to his support and in his "Index Expurgatories" used many Americanisms.

THE first American editor to openly revolt against the tyrannical speech standards of the first half of the Nineteenth Century, was James Gordon Bennett, the elder. This was a deliberate policy for he saw creeping over the country a reign of formality and custom which he thought far more despotic than anything that could be devised politically.

To the present-day reader it may seem absurd that a young woman should faint at the mention of "pants," but it is true that they could—and did. Bennett began his crusade to bring certain wearing apparel and braches of the human structure into popular speech with elaborate mockery. The editor rubbed in offending words: "Petticoats—petticoats—petticoats—petticoats—there—your fastidious fools, vent your mawkishness on that." Although because of his campaign Bennett brought down on himself the wrath of the élite which resulted in the so-called "Moral War," Don C. Seitz, author of "The James Gordon Bennetts" attributes to him the successful restoration of sanity of speech and "an improvement upon the cult of the period."

To Bennett must go the credit of beginning the reform against formalism in language, but to Charles A. Dana on the *New York Sun* we owe the disappearance of flowery language. It was Dana, too, who developed the "human interest story." H. L. Mencken describes Pulitzer and Hearst as great instruments in making the American language a popular one.

From this brief outline of the relation of the press to the American language, it is safe to say that editors and their newspapers have been the most potent force in the shaping of the new tongue. It has not only been the Websters, the Bryants, the Bennetts and the Danas who have been factors in the development of the American language, but also the hundreds and thousands of small-town editors, editors of weekly papers, and magazines who have helped to avoid and to co-ordinate sectional differences.

And, in the same line of reasoning, it is safe to state that the future of the American language rests in the same hands that served to develop it—the press—for better or for worse!

SCOOPS FOR THE SCREEN



Jean Paul King

WITHIN a few years, the newsreel has become one of the great institutions of modern civilization.

I don't believe anyone would dispute that statement today. But for most of its 27 years' history this was far from being true. Like Topsy, it has "just growned" and it has done this despite all manner of discouragement.

In the first place, the newsreel was long the neglected child of Hollywood. It has never been a great money-maker. Each company must make around 500 prints of a reel which is marketable for only about a month. Furthermore, the companies are side issues with parent concerns and usually spend the limit of their budgets on coverage.

Secondly, film exhibitors showed little enthusiasm over newsreels for many years. Many opposed their introduction because they felt the news would be too old.

An Article Disclosing the Details Of "Making Up" a Movie Newsreel

By JEAN PAUL KING

Thirdly, the newsreel was not regarded as of any importance in the field of journalism.

OLD-TIME editors would scoff at any suggestion that newsreels could do an important reporting job. They thought of journalism in terms of word-picture stories and speedy presentation. But the growing importance of pictures in newspapers has paved the way for the newsreel in the journalism fraternity. Today, the newsreels cover every big story. Most of the newsreels' writers, editors, cameramen, narrators and contact men were trained in the newspaper field.

Finally, the public itself was apathetic for many years toward the newsreel. It seemed as though there were too many other miracles to marvel at. In an age of airplanes, radio and hundreds of other inventions, the newsreel caused no great stir. Perhaps the early product deserved its casual greeting.

Today this is all changed. The advent of sound was a great factor in increasing interest. Then there has been more intelligent editing and selection of pictures. The presentation has been speeded up as the civilized and uncivilized world is combed for thrilling stories to tell.

MILLIONS of people now look forward to their newsreels as they do their newspapers. Theaters devoted exclusively to newsreels have been

opened in New York, Boston, Philadelphia and other cities. This development has been most remarkable in Europe where almost every city has at least one newsreel theater. London has 20 and Paris 10.

The attitude of the public toward the newsreel has changed to one of avid interest, as shown in coverage of the big news events of this year. It was demonstrated in two of the biggest stories—the British coronation and the wedding of the Duke of Windsor. Millions of words had been written about these events in newspapers and magazines and anxious readers eagerly awaited pictures—any kind of pictures.

Other newsreels this year which caused widespread discussion were those of the Hindenburg disaster and the Chicago steel strike riot. The American and German official investigators of the Hindenburg tragedy viewed all the newsreels several times as they conducted their inquiry. The Chicago riot picture was used in a Senatorial investigation and was withheld from public view for several weeks because of fear that it might cause other violent outbreaks. Pictures of prize fights and all kinds of racing events have likewise proved important documents as examples of honest reporting—there is no argument about the results they show.

THERE are many thrilling stories about the making of newsreels but

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PERHAPS you've never viewed the newsreel on the screen as a form of journalism—but shouldn't it be so considered? It tells its story in a graphic, forceful manner that challenges the competition of the most brilliant story set in type. Jean Paul King, who relates the story of the making of a newsreel in this article, is one of the nation's best known screen and radio commentators and announcers. Like many of those now engaged in radio and screen work, Mr. King is a former newspaperman. He broke into reporting when still in high school by writing pieces for the Tacoma Times. Continued his newspaper and magazine writing through his college days at the University of Washington. Following his graduation in 1926 he went into the theater and then into radio. Still writes an occasional article and has completed one book, still unpublished.

He is the commentator for the "News of the Day" newsreel.

Who's a Journalist?

Writers No Longer Have Sole Claim To Title Many Have Scorned in Past

By JAMES E. POLLARD

JOURNALISM. 1. The collection and periodical publication of current news; the business of managing, editing, or writing for, journals or newspapers; also, journals or newspapers collectively; the press; as political journalism. 2. The keeping of a journal or diary. Rare. —Webster's New International Dictionary.

JOURNALISM. 1. The business of managing, editing, or writing for journals; the occupation of a journalist. 2. [Rare] The keeping of a diary or journal. —Funk & Wagnall's New Standard Dictionary of the English Language.

ONE of the perennial complaints of the old-timer who learned his lessons in the hard school of experience is that no real newspaperman regards himself as a journalist nor his occupation as journalism. To him "journalist" smacks of being high-hat; it suggests a fellow with a cane, gray spats and gloves and tie to match—something on the European pattern.

This point of view was also suggested by the publisher of a flourishing small city daily who once said to the writer, "You fellows in the schools of journalism would get more interest and support from the publishers and from working newspapermen if you'd call what you're doing by another name. 'Journalism' gives the impression of being upstage."

A similar but somewhat different slant was presented by a well known newspaper business executive in a recent letter. In commenting upon the

courses offered by schools and departments of journalism, he wrote, in part:

"It seems that all colleges in their journalism classes teach the students to be reporters or editorial writers. Why don't they enlarge their course, adding a newspaper business course to the journalism course, then the graduates could go into any part of the newspaper, even the mechanical and know the entire paper and not just one department."

THE simple fact is that Webster, the publisher, the business executive and at least some of the schools of journalism are rather barking up the wrong tree. Changing times and conditions call for a broader definition and a better understanding of the terms "journalism" and "journalist." The second part of Webster's first definition or the first part of Funk & Wagnall's—"the business of managing, editing or writing for, journals or newspapers"—would be excellent if it were generally accepted.

There are some 300 colleges and universities in the United States in which so-called "journalism" courses are offered. But for the most part these relate to news and other forms of journalistic writing. Even in the



James E. Pollard

32 schools and departments which have qualified for membership in the American Association of Schools and Departments of Journalism the number of courses relating to the work of departments other than the editorial is surprisingly small. Courses in advertising are fairly common in the larger and more important schools, but those dealing with the business and publishing phases, especially of the daily press, are relatively rare.

Courses having to do with publication management relate in the main to the country or small community newspaper. The general business problems incidental to publishing daily newspapers are conspicuously neglected for the most part yet in many instances better jobs and more opportunities are available on the business than on the editorial side. A midwestern publisher who owns and operates four small city daily newspapers remarked in a letter to the writer several years ago that he had combed the country in vain for a college into which to put one of his sons for a thorough grounding in some of the business phases of newspaper publishing. His fruitless search is borne out, for example, by the fact that one of the better professional schools has a variety of journalism courses but offers nothing in either the field of newspaper law or management problems.

IF the depression has done anything, it has broken down the remaining barriers between the departments of a publication. It has emphasized as never before the necessity for teamwork and co-operation. It is unlikely that there will ever again be a time

[Concluded on page 20]

THE time has come, observes James E. Pollard, Acting Director of the School of Journalism at Ohio State University, to realize that the boys of the business and circulation departments are just as much "journalists" as those who toil in the city room or on the police beat.

Perhaps you won't agree—but see what he has to say along these lines. Mr. Pollard began his newspaper career as a reporter in Ohio, serving both the Associated Press and the Chillicothe (O.) Scioto Gazette. He was a copy reader on the Canton Repository and the Columbus (O.) Ohio State Journal, later becoming assistant city editor and then telegraph editor of the latter paper.

In 1923 he became director of the News Bureau at Ohio State University. He became a member of the university's school of journalism staff in 1932 and acting director of the school in 1934. He is the author of "Principles of Newspaper Management," a comprehensive survey of present day policies, practices and problems in the management of daily newspapers.



Colin Miller

A graduate of Cornell University, '29, Mr. Miller has been associated with syndicates ever since. He is business manager of the Des Moines Register and Tribune Syndicate.

THE oldest gag in history is the one about the wooden horse Meneleus and Agamemnon used to get Helen of Troy away from Paris in their ten-year Trojan siege. It's been used with variations ever since, and there are those who say it's still good.

The reason we're citing it in this brief biography of a cartoonist is the cartoonist was born in Paris 32 cen-

Anything for a Gag!

Something for the Record on Ed Reed, Whose Cartoons Bring Daily Guffaws

By COLIN MILLER

turies after the original Paris started things in Troy. This time, however, it was Paris, Texas, some 8,000 miles away from the birthplace of its namesake. He's a gag man, the creator of "Off the Record," and his name is Ed Reed. But he disagrees that the wooden horse gag would panic the modern audience he has to face every day in 135 newspapers.

When you compare the population of Paris, Texas—15,649—with the total circulation of the newspapers now publishing "Off the Record"—8,756,972—you get some idea of how far Ed Reed has come in the 29 years that have elapsed since he bellowed his first squall in 1907. He's passed over a long road, and has known the pinch of hunger, the chill of zero weather without benefit of woollens and the darkness of employment. Through it all he has emerged as one of the best gagmen in the world, a facile artist, and personally one of the most popular cartoonists in America.

ASK any syndicate man, and he'll tell you that man cartoonists get lazy when they get good. Cartooning is a craft wherein success sometimes breeds failure.

Getting a gag, a good gag, is one of the hardest jobs of earth. It isn't like building railroads (which we agree is hard, too) because when you're making a railroad you deal with real things instead of tangible ideas. Every time you use an idea or a gag in a cartoon, it's lost because you can't use it again if you want to hold your readers. So a lot of cartoonists find their jobs hard because they have to have new ideas, new gags, new situations, day in and out, 365 times a year. And it's tough.

Ed Reed will do anything to get a good gag. Not long ago he moved into a hospital for two weeks to get new situations out of the maternity ward. By concentrating on the anxious fathers he saw pacing the halls and watching the antics of nurses and babies alike, he conceived situations that made his baby series famous. One hospital in Denver, Colo., has clipped each baby cartoon and compiled a permanent collection on its bulletin boards to make the long hours and arduous duties of its nurses easier.

Reed turns every party he attends into a gag fest, by suggesting situations and asking for gag lines. One case in point was his famous line about the baby chick hatching, standing inside an incubator surrounded by a mass of unhatched eggs. The caption, "I Guess I'll Be an Only Child—Mother's Blown a Fuse," was drawn from a number of suggestions made by Reed's friends at a cocktail party after the cartoonist had advanced the original situation.

Unlike most cartoonists, Reed tries to catch a certain news flavor in his cartoons from time to time. Although his releases are usually sent out at least four weeks in advance, when a humorous news situation crops on to the front page, he sketches a special release quickly to be airmailed to his subscribers. A case in point was the birth of another Dionne baby last fall



6-22 ED REED

© 1937, The Register and Tribune Syndicate

"Our only chance is to get the jury to look upon you as a modern Robin Hood."

THE QUILL for November, 1937

following the advent of the quintuplets.

From time to time, Reed makes provision for the localization of his gags by making possible the introduction of names of local ball parks, mayors, institutions, colleges, railroads, or anything that is common to all his 140-odd newspapers.

AFTER Ed had finished high school in Paris he studied at the Chicago Academy of Fine Arts. In 1929 he began to send his sketches to the *New Yorker*, *Life*, and *Judge*. He contributed to the mid-depression torrent of comic magazines and their success. He lived a sort of gag-to-mouth existence, some weeks finding many of his ideas accepted, others none.

Reed estimates that between 1930 and 1934 he lived on an average of less than \$7.50 per week. Much of this was eaten up in buying drawing materials for more submissions. He became an avid reader of newspaper classified advertising sections, and today turns to classified out of habit rather than out of need for a new job.

In 1934 he began drawing his daily square three times each week for the *Dallas Journal*, and its syndication, on a daily basis, was begun some months later by the *Register and Tribune Syndicate* of Des Moines, Iowa.

The story of Ed Reed wouldn't be complete without the story of Mrs. Ed Reed. Mrs. Reed, until her marriage Dec. 28, 1936, was Mary Anne Cullum of Dallas, Texas, who worked until

the day of her marriage in the drama department of the *Dallas News*. She's lovely in face and figure, and those who know her can testify to her disposition. She's one of a very few women to whom marriage will not bring tasks; her husband has nothing to correct; therefore, she can set out on no campaign of reform.

THOSE who knew Ed Reed when he came to Des Moines in 1934 with nothing but a big ambition and a bright new quarter, say that success has changed him not at all. He's the same hardworking, sincere, appreciative lad he was then. He puts his money in the bank for the stormy day he hopes

will never come. He is like a school-boy with a new nickel every time he gets a fan letter (and he answers every one of them).

His real name is Claude Edwin Reed, but he's dropped the Claude and the "win" suffix, and is just plain Ed.

Chinese Student Is Editor of Daily at San Jose State

By BEN MELZER

San Jose State College, California's oldest educational institution, has a campus where news gatherers have come to regard the exception as the rule. This year the campus claims the distinction of having the first Chinese, in the person of Charles Leong, to edit a college daily in the United States.

Leong, a 23 year old student, has been working his way through both high school and college; is a junior, and has done everything, from Hollywood extra to carnival barker, besides being employed now as reader in the English department of the college.

Leong has never been to China, being a native of San Francisco. But he started in the newspaper world on a small-town sheet in his high school days as a sports commentator, and has been an active participant in track and field events himself.

Besides handling the editorial scissors, this embryonic Lin Yu Tang has sold an article to *Asia* magazine, commenting on the Chinese women in America, and has several acceptance slips from poetry magazines to his credit.

He has worked in all the recent Chinese movie productions in Hollywood, notably "Good Earth," "Lost Horizon," and "Marco Polo," in order to gain varied experience.



Ed Reed



"Where's his liver? It was here a moment ago."

BEING between Satan and the sea, the frying pan and the flames or the lady and the tiger is nothing—nothing at all. Take it from me and others of my ilk.

We of this particular clique are neither steeplejacks nor bathysphere riders, stunt fliers nor lion tamers. We tread not the paths of physical dangers, but the scornful fingers pointed at us from every direction graphically inform us that we are professional and educational lepers; our social status, too, is highly doubtful.

Sometimes we pariahs throw out our scrawny chests and admit outside of college classrooms that we are what we are, namely—whisper the vile name!—teachers of journalism. Usually we shudder slightly when asked our vocations and say vaguely, "Oh, I'm up at the University." Then the casual questioner may conclude that we are someone respectable, like a sophomore or a janitor or a Latin scholar.

NOW here's our standing (or lack of it): Newspapermen, who like us least of all, brand us as impractical theorists who could not write a lead on a story dealing with the second coming of Christ; as lacy-pantsed lads who can drink nothing stronger than tea, and that only in the company of deans of women or, at best, teachers of drama; as malicious optimists who paint sunny pictures of newspaper work and disgorge hundreds of unprepared prospective reporters annually into an already jam-packed field; as spineless souls who haven't the guts to wade into saloons or through strike lines for a stick's worth of news. After that, the news clan loses its good nature and draws on Joycean similes to tell us about ourselves.

On the opposite side of No Man's Land stand the embattled teachers, who dislike us a little less than do the news men only because they have of necessity developed a measure of tolerance and patience toward all things, even students. Their accusations are the opposite of those of our other persecutors. To them we are somehow remotely connected with that bawdy, profligate, heartless half-work-and-half-play, newspapering. (All newspapermen drink frightfully, you know.) "They have no consciences. Look what they did to those fine Lindberghs.") Even a journalism teacher who has a stomach so ulcerated and aching that he couldn't possibly take a drink and who regularly addresses W. C. T. U. conclaves is under suspicion.

Especially are we targets for the

Sure We Teach Jour

A Member of Oft Ma Takes Several Verbal

By RANDOLPH

English professors, who deplore our reputed misuse of their own, private language. They condemn our avoidance of excessive commas, our dicta against beautifully-written nothings, our insistence on short words, short sentences and short paragraphs. They bombard our defense that newswriting must be simple enough for the simple-minded, that news stories sometimes show evidences of good writing.

Spawned illegitimately by Pedagogy and Fourth Estate, we are disinherited by that mismated pair, who parted early the next morning to mourn the ill-begotten product of their indiscretion.

WHILE these two groups hounds us worst, they are not the only ones. Students forever are asking, "What good can Journalism 118 do me in newspaper work?" Our reply that a similar course helped us a lot when we were in college brings forth on the student's face an expression which plainly says, "Well, who in hell are you?" Some college administrations—not mine, praise the Lord—crack down on us for introducing informality and city room methods (which the newspapermen advocate) into cultural atmosphere. Business men regard us as financial flops (which we usually are), but hasten to sell us anything our credit is good for. Clubwomen eye us questioningly, then query, "Just what is journalism, anyway?"

We're unique, we are. Take us as newspapermen. We have no beats and write no stories, but we do give out plenty of assignments and read reams of the rottenest copy you ever set a pencil to (it gets better, though—yah, yah). We have little excitement, but we read lots of good books and learn what the real newshawks are doing by reading *Editor and Publisher*, *the Quill*, *The Publishers' Auxiliary* and *Time*. We earn (at least we get) a living wage, if we're none too particular how we live. We associate with one another and with an occasional uninformed person whom we rope in.

Consider us as teachers. Precariously suspended on the wall separating purist pedagogs (i. e., English, French, philosophy, fine arts) from practical ones (to-wit, engineering, accounting, home economics), we are of neither group. Unless we chance to teach in one of the big-time journalism schools, our department is re-

ferred to as a "minor" one. While doctors, lawyers and ministers—most of them—must first undergo rigorous schooling to prepare them for their respective professions, newspapermen still can break in almost any old way.

Are we professional men or tradesmen? Are we Milquetoasts or Mussolinis?

EVER since the University of Missouri and Washington and Lee University established their schools of journalism in the early part of the century, we've been springing up all over the country. Almost any little college now can offer at least a few hours in journalism. Yet, for all our near-30 years, we might as well live on the wrong side of the railroad tracks in Calcutta; our caste parallels that of those folks.

THIS article, semi-satirical in tone and delivery, makes some very pertinent and outspoken statements about the teaching of journalism. Chuckle, as we hope you will, as Randolph Fort presents his case but don't overlook

Mr. Fort was graduated from Emory University with the Milledgeville (Ga.) Times, then a writer and editor of the paper a part of the time, part as a reporter. He wrote an editorial which won the Dean trophy for the best editorial appearing in a Georgia daily or weekly newspaper—some of which he described in *Men Die*.

He went from Milledgeville to the Macomb general assignment work. After more than a year he was transferred to the Atlanta Press bureau in Atlanta. For the last two years he has been in journalism at the University of Alabama.

This article was written, he observes, after a long talk with a journalism teacher. He asks: "Now, honestly, did you ever see a journalism teacher worth a damn as a newspaperman?" "Sure," he says, "only many of them are afraid to admit any

Journalism—So What?

Maligned Profession Verbal Swings at Critics

DOLPH L. FORT

A friend of mine—Mark Ethridge, general manager of both dailies in Louisville—wrote me some time ago that it was his policy to hire college graduates, and that if they'd had journalism courses "we consider that so much the better for all of us." But he counteracted the effects of that cheering remark with this thrust: "I can't understand any active newspaperman's wanting to teach school."

When I informed my immediate boss in the Atlanta *Associated Press* bureau that I was going to teach journalism, he snorted, "Never saw a journalism student in my life who was worth a damn." I never did tell him I'd once been on the receiving end of a journalism course, or that I knew at least six other of his underlings had had like training.

Stanley Walker burned our trousers

off of us in *City Editor*. We still hesitate letting students read that book.

Anyway, it's high time some of us got downright mad, not just plain "angry," and scattered a few facts to muddy up the limpid pool of fancy in which others see our reflections. Newspapermen and teachers, above all others, pride themselves on their knowledge, their love of truth and their fair play. So to them and to others whose icy shoulders we feel, I would send messages.

TO the newspapermen:

Look here, you poor downtrodden so-and-sos, get wise! We aren't the precise, mincing petunias you pretend to think we are. We occasionally use a vigorous word or two (Cf. "illegitimately," paragraph 7; "hell," paragraph 8; "damn," paragraph 15). We'll even have a drink with you if you make it coffee, five lumps of sugar and plenty of cream.

Moreover, most of us have done our time on newspapers, and have left voluntarily. You may leave, too, if someone waves a good publicity job at you. Put us together and you'll have several crack newspaper staffs. We could take over your city desk, your editor's chair and your telegraph wires. We could turn out in a hurry a yarn which could bring a plauditory grunt from your best rewrite man.

The majority of us have crashed police lines. Or shivered on the waterfront. Or have been shoved around by tough dicks. Or have been in on street scraps. Or dozed on the lobster trick. Or have seen men hanged.

Though we're a little rusty, you lugs, we may know many a fact about newspapers that you'll never know.

You mutts, can't you see that we love newspapers devotedly? That we're fond of you and sing your praises to all these young hopefuls of ours? That we're like you because we've done just what you've done?

Look around your city room. How many of the staff have studied journalism? Don't be too hasty with your answer, because the poor devils probably have heard journalism book l'arnin' laughed at so much that they're afraid to admit they were exposed to it. If you're not too old and out-moded to count, you'll probably find that they outnumber you and your school of thought.

If you knew of all the youngsters we scare away from newspaper work, you'd thank us instead of cussin' us



Randolph L. Fort

for the ones we let through. If we let all of them by, they'd be yapping at your heels from now till the millennium. Wake up, boys; we're working for you as well as for the students, the schools and ourselves.

AND now, tidings to teachers:

Dear gentlefolk, really we are not ruffians, you know, though we may be human. Not a bad trait, either, being human. We urge that you try it sometime. Most of us are happily or satisfactorily married. Our home lives are generally pleasant. We have even been known to have children in a genteel, legitimate, approved way, and to love and cherish the little codgers. Not infrequently we go to church unashamedly.

We are not altogether without learning. True, comparatively few of us have Ph.D.'s, which are hardly essential in our case; but most of us have won mildly respectable M.A.'s. Most of us, too, can appreciate good literature, as well as the more intelligible works. Some of us have even produced writings sufficiently involved and abstruse to be called scholarly.

Too, we have a Purpose in Life. We believe we are helping train more intelligent newspaper readers as well as news writers; if that is true, we are doing our bit toward the retention of an enlightened democracy in a day when democracy is threatened by dictatorship. As a group, we work as hard as any on the faculty.

Since I have attempted to defend my vocational pursuit against both of its principal assailants, I shall, with a magnificent display of Christian spirit, attempt briefly to defend each against the other. After all, that's necessary in a discourse of this nature,

and deliberately overdrawn by its author, outspoken observations concerning the teaching hope you will, at the manner in which Randolph L. Fort doesn't overlook the points he makes.

University. His first newspaper job was at, then a weekly, now a daily. He served as editor, part as managing editor. While there he won a Dean trophy, given annually for the best editor or weekly. He also covered two score exercises in a Quill article entitled "I Have to Watch

the Macon (Ga.) Telegraph and News, doing more than a year there he joined the Associated Press. For the last two years he has been an instructor in Alabama.

observes, after hearing several newspapermen never see a journalism school product who was not?" "Sure I have," retorts Fort, "plenty of 'em to admit any schooling in journalism."

for we Great Unwashed have running in our veins, arteries and capillaries the blood of both newspapermen and teachers, no matter whether the donors of the blood like it or not.

AGAIN I address the Fourth Estaters:

Did you say that teachers are sisies? With bowed head and downcast eyes, I admit that a great many of them are. But not by a long shot the majority. In the main they smoke, inhale occasional toddies, talk hemannishly and fearlessly express their opinions. On the virile side, too, they can list as working mates the undeniably masculine football coaches, who are listed in college catalogs as "Professors of Physical Education."

Are they inept? Some are, of course; that's true in every field. But on the whole they're experts in their subjects. Despite the aspersions cast at the Roosevelt Brain Trust, fair-minded critics admit that calling authorities into government is a step toward far-distant Utopia.

Are teachers sincere? They've got to be. Like you lads, they aren't the best-paid workers in the world. Like you, they must enjoy their work or they wouldn't keep the jobs.

ONE final shuttle to uphold to the pedagogs the cause of the press:

So you maintain, professor, that news men are roués and rounders? In that case, you'd better quit going to the wrong kind of movies. It's quite true that in days of old the man-bites-dog fellows lapped up more than their quota of snicker-water and raised a to'able amount of hell. That era, publishers will tell you, is for historians to deal with. The boys still are prone to guzzle off the job and occasionally toss off one or two while working, if by doing so they can win the friendship and confidence of a news source. But as for wholesale likkering—well, did you ever try to beat out a half-column story in ten and a half minutes with a couple of jiggers under your vest? That's no math problem; it's a proposed psychological or physiological experiment.

And, professor, I believe you scorn news writing and question the ability of typewriters pounders to produce tomes worthwhile? Uh-huh. Perhaps you haven't heard that a little pamphlet tagged "Gone With the Wind" is the handiwork of a former newspaper gal, Margaret Mitchell. Maybe you're more familiar with the names of Daniel Defoe, Oliver Goldsmith, Walt Whitman, Charles Dickens, Mark Twain, Lafcadio Hearn, Rudyard Kipling, Theodore Dreiser, Willa Cather, Ernest Hemingway, Erskine Caldwell, Vincent Sheehan, John Gunther and

Sherwood Anderson. They all did tricks on the newspapers of their respective times.

Just to rub it in, I might call to mind that the following were, are or have been gents of the press: Sandberg, Lardner, Eugene O'Neill, Mencken, Addison and Steele, Ben Franklin, Hazlitt, Fielding, Freneau, Irvin S. Cobb, William Cullen Bryant, Thackeray, William Dean Howells, Dante, George Ade and Henry Grady. That's a pretty imposing list, isn't it? There are a few thousand more names to add to it, too.

Though the news getters, writers, editors and interpreters aren't much shakes as money-makers, they certainly know more about more things than any other company of *messieurs et mesdames* on our cozy little earth.

That, I think, should suffice. Got enough, instructors and scribes? Then holler, "Uncle," and don't start anything again. We children of dubious legitimacy are going to pull a Hitler and declare ourselves to be decent, respectable, enfranchised individuals. We shall beg crumbs from no man's table. If those who have been viewing us through lorgnettes choose to pout some more, we can bear the pain; we've had experience in taking it.

So be it.

This Pictorial Journalism—

[Concluded from page 5]

by any written story. If anyone should, I can only suggest they have a look at the pictures again, and then try to out-write them. Those pictures carried more fist than any I ever saw.

DURING the spring and early summer, labor troubles of various kinds dotted the industrial scene. On a wide front, pictures rode the wires with news, providing an understanding of what was going on that words could not convey. Bede Irvin's pictures of the "melee" outside the Ford plant at Detroit and Carl Linde's remarkable pictures of the South Chicago steel riot made it tough for text description.

Out in Shanghai, where Morris Harris is the A. P. bureau chief, an undeclared war broke out. By ghastly error, bombs were dropped in a crowded street. Harris is a resourceful reporter, and by his enterprise the *Associated Press News Photo Service* had a remarkable 10-day beat on these pictures; but while we are grateful to his ingenuity, we expect that of

him and it is beside the point. The point is that these pictures, arriving while the battle of Shanghai continued in the news, crystallized in powerful form the horror that text-style reporting could not convey. Now people know what modern airplane bombs can do.

The *Miami Daily News* published this editorial paragraph in connection with these pictures:

"Words cannot describe adequately the horrors of war. Particularly is this true of the Shanghai conflict. But modern day picture methods and Wirephoto transmission are performing a spectacularly impressive public service in this respect. The kind of war pictures the *Daily News* has been publishing in recent days are not pleasant to look upon. Most worthwhile lessons are not learned pleasantly. More important than the routine duty of providing a timely accurate account of a major world crisis is the war picture's stark warning against the conflicts of man."

THESE examples could be continued, but we will rest the case on these.

We have got the machinery for transmitting pictures as news, and I believe that soon newspapers will be covering with the camera types of news which now appear impervious to pictorial representation. While the field of pictorial coverage is expanding, the dramatic quality of news photography is improving, has improved remarkably within the last year, and I doubt if you would believe the difference over 10 years ago.

I think this is because we are beginning to get the technique in hand, so far as gathering and distributing pictures goes, and that the men who edit them for publication are doing the same.

That both will be a lot better five years from now seems reasonable—but it is largely up to the young editors and photographers who enter this field. They ought to have a tremendous time because Americans, probably more than any people on earth, are curious about what goes on, and like to be able to say:

"I saw it with my own eyes!"

By J. GUNNAR BACK

TWO years and one month ago this correspondent took over the management of this corner of THE QUILL. During that time, one by one, I have marshalled my writing friends and casual acquaintances onto this page. Only one person did I permit to escape, John T. Flynn of *Collier's* and *The New Republic*. We had a chat over the radio, but I forgot to ask him what I could say to you about his writing practices. Now I have just one author left in my circle. He writes monographs on plant pathology. We have both agreed that at best he could have only a brief moment on this page, perhaps no more than a paragraph. I could not get away with so brief a column, hence he remains uncelebrated.



J. Gunnar Back

Recently, by the dim candlelight of my sod hut on the Nebraska prairie, I fell to rearing Dorothea Brande's "Becoming a Writer" (Harcourt Brace & Co., N. Y., 148 pp., \$1.19). It is not autobiographical in the ordinary sense, it was written several years before "Wake Up and Live." Mrs. Brande's publishers have placed it in the book-stalls again with a new jacket, in anticipation that a goodly number of people would like to know what theories about writing another best-selling author entertains.

"Wake Up and Write" could easily have been the new title of this re-issue. It woke me up to the realization that I had a "Lines to the Lancers" column in the book.

The intention of "Becoming a Writer" can be simplified by the use of the symbol UCP, abbreviations of the sort being currently in fashion. UCP—Unconscious Control Program. If you desire to be a writer, it is well to recognize a dual personality. Deep in the unconscious mind, in the artist side, lies your story and its values. The conscious mind is the workaday mind. It must conquer the inertia and slovenliness of the unconscious so that the story may have birth out of the unconscious and bear as much of the stamp of real creative power as the writer has capacity for. Neither unconscious or conscious are perfect en-

tities when they are recognized and urged into use. Each must be disciplined so that "the resulting action comes from the full, integral personality, bearing the authority of the undivided mind."

Mrs. Brande has a practical program for bringing these two entities, the unconscious and conscious mind, into harmony. It is so practical a program that the recondite aspects of her psychological analysis can be pretty much forgotten. I feel that she has simplified almost into bosh the complexity which is creative power with word and plot, but one cannot object to the physical regimen she puts the writer under.

The first problem is to "hitch the unconscious to the writing arm." That can be done by what may seem to some Spartan discipline. Mrs. Brande proposes a relentless schedule of morning writing, before even the morning coffee, then a period of training to make yourself write at other hours of the day. She has a plan by which you withhold your critical powers and those of others from tampering with the process of acquiring confidence in your will to write.

That stage of confidence reached, Mrs. Brande's pupil now learns how to criticize himself, before going to others, friends and writers. He finally studies what to expect from the flow of the unconscious he has liberated. The courting of this half of the mind to supply the form and matter of the writer's work is discussed in no ephemeral manner. Mrs. Brande tells you what expedients grow logically out of the advice she gives, what expedients have worked for others. There are even some notes on recreation for the writer.

"Becoming a Writer" has a short chapter on the prosaic matters of how many typewriters to own, what stationery to use, what substitute to try for coffee, if you need stimulants when you compose. There is a bibliography of 34 books on the art of writing.

There is no doubt that the boys and girls in Greenwich Village will snicker at "Becoming a Writer," if they ever encounter it. It is not meant for most of them. William Rose Benét has called Dorothea Brande's book the best book for the beginning writer that he has ever seen. That is exactly what it is, a good book for the beginning writer. Whether he plans to write for

pulps or for the more solemn journals, disciplining for hard work is the first problem. Mrs. Brande calls it training the workaday conscious mind. Whatever its name, no writer, artist, or hack, long endures without it.

SURVEY OF JOURNALISM, by George Fox Mott, and twelve associate editors. Barnes & Noble, 105 Fifth Ave., New York. 376 pp. \$2.00.

There's only one description that fits this book—it's a one-volume journalism course that covers just about every every phase of the writing, editing and publishing of a newspaper. Being so comprehensive in its scope, it has to be brief in parts, yet it is amazingly complete and thorough. The handling of various types of stories, the writing of good leads, makeup, the law of the press, circulation—all these and other topics are covered. Mr. Mott's associates in the project were: Ruel R. Barlow; Maynard W. Brown; Barbara D. Cochran; Edwin H. Ford; Norval Neil Luxon; Helen Jo Scott Mann; Douglass Wood Miller; Ralph O. Nafziger; Stewart Robertson; Frank Thayer; Elmo Scott Watson, and R. E. Walseley.

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• THE BOOK BEAT •

Two Major Studies

THE PRESS AND WORLD AFFAIRS, by Robert W. Desmond. D. Appleton Century Co., New York. 421 pp. \$4.00.

THE DAILY NEWSPAPER IN AMERICA, by Alfred McClung Lee. The Macmillan Co., New York. 797 pp. \$4.75.

These detailed and extensive studies of the press, appearing within a little more than a month of each other, present individually and collectively one of the best pictures of newsgathering and the development of the press that has appeared in print.

Dr. Desmond, of the staff of the *Christian Science Monitor*, is interested in the press from a world standpoint—in the flow of news from one country to another, to the difficulties that beset the correspondent intent on getting and sending out facts, to the evils of censorship and propaganda and their effect upon the press, and therefore the relations, of the world.

Dr. Lee, whose work is subtitled "The evolution of a social instrument," is interested chiefly in the newspaper within the borders of the United States.

Each volume is filled with a mass of information pertaining to the particular aspects of the press with which they deal. Both are valuable as source or reference books—each will give to the reader a better understanding of the press as it exists today—why it is the kind of a press it is.

In speaking of "The Press and World Affairs," Dr. Desmond says: This book is an examination of the press as an existing world force. It examines its growth in enterprise and technical competence in pursuit of the news. It examines the organization for gathering and distributing the news of the present-day world. It examines the two obstacles to the free flow of the news, that is, censorship and propaganda. And, finally, it considers obstacles existing in the minds of journalists, publisher-owners, and readers, with implications as to how all may contribute toward safe-guarding human rights, where they yet survive."

Setting the stage for his book by a brief but comprehensive examination of the growth of the world's appetite for news, he plunges into a discussion of the newsgathering agencies, their history, systems and methods. Next he tells how correspondents work with samples of their dispatches and then presents detailed studies of news-

handling methods in various countries and a discussion of the papers of each.

Concluding his study, Dr. Desmond observes that the press has organized an amazing system for the gathering and distribution of news. That it is not doing a better job than it is, he adds, is not entirely its own fault, shackled as it is in various ways. Those shackles, he warns, will not fall off until "the almighty reader rises in his majesty and demands an unobstructed news channel and a press made to fit higher ethical as well as technical standards.

In other words, the press has perfected its newsgathering and distributing machine—but that machine will not function in high gear and at top speed, giving maximum possible performance, until the public has made it possible for it to do so.

Dr. Lee's work traces the American newspaper from the days of the early news letters through the years to the present day when publishers and employees find themselves seriously concerned over the American Newspaper Guild.

Various chapters take up separate

It's a Fact

—That although O Henry is more well known for his prison sentence, these authors also spent good time in jail: Doistovisky, Hugo, Voltaire, Defoe, Grotius, Cervantes, Oscar Wilde, Sidney Lanier, John Bunyan, Smollett, Francois Villon.

—That while Dickens was buried in Westminster Abbey, the body of Laurence Sterne, from whom he learned most of his craft, was stolen by body-snatchers and sold to the Professor of Anatomy at Cambridge.

—That Blaise Pascal, the mathematician and philosopher, wore an iron belt around his waist in which were sharp points, upon which he would strike his elbows or his arms, whenever any unholy passion crossed his mind.

—That Flaubert used to try his stories on his cook, and if she couldn't understand them, he'd make the necessary changes.

—That Rousseau wrote his works early in the morning; Le Sage at mid-day; Byron at night.

—Everyman's Library.

phases of the business or profession—such as the development of chains and associations, advertising, syndicates, society's adjustments to the press, labor problems, etc.

Almost every phase of the American press—whether it be a point of history, method, or development—is discussed in the volume. Here you will find little discussed phases of the press—interesting sections such as the growth of and the early opposition to Sunday newspapers. Here you will find many "firsts," "hows" and "whys."

Dr. Lee has written a comprehensive history of the newspaper in the United States and has linked the evolution of the press with the changing social order.

Dr. Desmond has been a member of the editorial departments of various newspapers; served on the Paris edition of the *New York Herald*, and taught in the University of Minnesota's Department of Journalism before joining the staff of the *Christian Science Monitor*. Dr. Lee, now a faculty member at Yale University, formerly was associate professor of sociology and journalism at the University of Kansas.

Science Sesame

THE STORY OF SCIENCE, by David Dietz. Fourth edition, revised. Dodd, Mead & Co. 387 pp. \$3.50.

Perhaps as no other one man has David Dietz popularized science for the average man and woman—the newspaper readers. This has been done through his work as science editor of the *Scripps-Howard Newspapers*, through lectures and articles, and through this volume, first published in 1931 and now in a fourth, newly revised edition.

The *Story of Science* has been divided into four major divisions, astronomy, or the story of the solar system and the universe; geology, or the story of the earth; physics and chemistry, or the story of the atomic theory and the story of the nature of matter and energy; and biology, or the story of life.

Natural wonders and mysteries are explained simply. The reader is lead into strange but fascinating pathways and byways from which he emerges with at least an inkling of what this world is all about.

Those who intend to do any reporting or writing along scientific lines would do well to read this volume for style—for simplicity of presentation. Every reporter, it might and probably should be added, would benefit from one or more readings of the book in order to familiarize himself somewhat with various sciences.

Gentlemen, the Press!

[Continued from page 4]

his own mind. But the practice has taken the newspaper out of the rôle of crusader. The newspaper is no longer the sign of an idea, but the good newspaper is the purveyor of many ideas to minds that do a little more thinking on their own than minds have done in any age before.

Nor is the influence of the modern paper in molding public opinion confined to the signed columns and editorials. The news columns themselves have more effect on human beliefs and action than any arguments which could be presented. What editors said on the pages reserved for the expression of their anonymous opinions, or what columnists said in their signed articles about the New London, Texas, school disaster likely was effective, but is not to be compared in effectiveness to the news columns which brought the story of the calamity to millions of parents and school officials and teachers, who, merely because they knew about the accident, not because they were urged to action, inspected the safety devices and practices of their own schools.

The conditions which bring about the sensational, the occasional countinghouse bias of the news and the changes in newspaper influence are well known to everybody, but they are improperly assessed. They are assessed against the newspaper as an institution, when they should be assessed upon the whole of society. Bruce Blivens, editor of the *New Republic* says:

"In the long run the public is itself responsible for the sort of journalism it gets, since every paper exists by its favor and no publisher dares permit himself the luxury of producing a journal better than the people will buy."

The conditions militating against imperfect journalism are deplored as sincerely by those who are responsible in that field for advancing the ethics of the press as they are deplored by critics from the outside. There has been progress. The best newspapers today are vastly better than the best papers of a generation or two ago.

THERE are always those who look back to the "good old days," in journalism, as there are some who do in everything else. The *Yearbook Commission* excuses Thomas Jefferson's famous statement that if he had to choose between a government without newspapers and newspapers without

government he would prefer the latter, on the ground that, "he was speaking of a different sort of newspaper from those we have today—newspapers that were incredibly superior in social and political conscience and in their predominant interest in public affairs."

The observation that early newspapers were "incredibly superior" is scarcely justified. They, too, were faced with limiting conditions—the conditions incident upon personal journalism, upon an era of bitter partisanship that went so far as to disrupt the Nation for four years, an era of charlatanism and quackery unchecked by governmental restrictions on advertising—which all in some way discounted the newspapers' full measure of service as unbiased sources of information and reasoned opinion.

An interest in public affairs these old-time papers had, to be sure. L. D. Ingersoll, early biographer of Horace Greeley describes them:

"... Nearly all American journals were party 'organs.' This was a misnomer, or, rather, only a half name. They should have been called 'hand organs' for the palpable reason that hand organs can only grind out those particular tunes which the machines are manufactured to play. ... So the party 'organ' was confined to a narrow sphere, within which discussion became wonderfully acrimonious at times and exceedingly profitless."

The fairest that can be said of general editorial policy a hundred years ago is, that it was often partisan, intolerant, and sometimes malicious. C. C. Hemenway, editor of the *Hartford (Conn.) Times*, recently told a Yale audience that:

"Newspapers of the older days were partisan organs. Fairness was unknown to them. There were but two sides to a question, ours and the wrong or wicked side. No one thought of printing the truth about a political opponent, if it was to his credit, or of quoting his remarks. Editorial spite or spleen, or enthusiasm was written into the news columns."

Even Horace Greeley, upon whose editorial words many thousands of devoted readers depended for inspiration and guidance, was once forced to defend his editorial position, and the whole *Tribune* plant as well, with revolvers, muskets, hand grenades, and hose fitted to the steam pipes.

THE news sheets of a past order exhibited a different type of vulgarity from those which depend upon sensationalism today, but they had plenty of vulgarity. Horace Greeley in announcing the first issue of the *Tribune* in 1841 asserted that:

"The immoral and degrading police reports, advertisements and other matter which have been allowed to disgrace the columns of our leading penny papers, will be carefully excluded from this, and no exertion spared to render it worthy of the hearty approval of the virtuous and refined, and a welcome visitant at the family fireside."

And yet the Scotch-Irish temperament of that deservedly famous editor led him to begin a bitter tirade with the words: "You lie, you villain, you know you lie!"

The almost unbelievable vilification and abuse of the days of personal journalism, the violent partisanship that skewed the news according to the dictates of party prejudice, perhaps quite as much as does the bias imposed by financial considerations today, are passed in journalism, partly because conditions have changed, partly because the editorial profession has found ways to defeat those conditions.

IN the effort to improve the press today, in face of the old inimical conditions which have survived and the conditions incident to modern big business and a big press, the schools have a definite responsibility.

While H. L. Mencken, who is seldom partial in his panning, was taking his editorial audience to task for what he described as the degraded status of today's feature pages, he administered the following gratuitous wallop as a sideline:

"... Thus they meet a genuine need of readers who have gone through the intellectual shambles of the public schools, and it is no wonder that they are so popular."

While things are never as bad as Mr. Mencken says they are, educators may well ask themselves whether they are doing all they can to prepare newspaper readers who, in the final analysis, are the key to better newspapers, for intelligent appraisal of today's newspaper product.

In our schools we find courses and course units in appreciation of music, appreciation of sculpture, painting, belles-lettres, the drama, in fact, all the finer and more permanent arts which touch the lives of people. Great sums have been expended by foundations

[Concluded on page 23]

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Had You Heard—

By DONALD D. HOOVER

ACCORDING to JAMES ELLIS, "Newspapers are the world's mirrors"—no wonder circulation among feminine readers is constantly growing. . . . A centennial was celebrated down in Indiana by the *Goshen News-Democrat* with a 100-page special edition. . . . Happy Days are back, according to JAMES SPRINKLE, editor of the *Paris (Ark.) Progress*, who enjoyed an avalanche of advertising recently, that swept some of the regular features right off the page. . . . "The Core and No More" is the adequate title of a column of news comment in the *Brundidge (Ala.) Sentinel*, published by C. W. McCORMICK. . . . S. B. WELLS, publisher, *Scottsburg (Ind.) Journal*, and Mrs. Wells have just completed 50 years of progress on the Matrimonial Fairways—our congratulations! . . . Another golden anniversary is being celebrated by the *Paris Herald Tribune*, the European edition of the *New York Herald Tribune*, which is the only American newspaper in the field. . . . It will take more than one ring of the old dinner bell to get the kiddies (?) over in Newark, N. J., to come to "mess," since the *Sunday Ledger* has expanded its comic section to 24 pages. . . . Formerly editorial writer with the *Hearst Newspapers*, JAMES T. WILLIAMS has joined the *Chicago Daily News* foreign service with headquarters in Washington, D. C. . . . NYMAN E. HELLAND, advertising director of the *Seattle (Wash.) Times*, was the guest of honor at a banquet sponsored by the members of the display staff, celebrating his 30 years' continuous service with the newspaper. . . . Editor J. W. SPEAR, *Phoenix (Ariz.) Republic*, now serving his 45th year in that post, visited in the East recently. . . . "My Say" is the title of the column contributed by MRS. EVALYN WALSH McLEAN, since joining the staff of the *Washington Times*. . . . Formerly with *Sportsman*, CHARLES C. PALMER has been appointed to the Eastern advertising staff of *Stage*. . . . SIDNEY C. WARDEN, previously with *Printers' Ink* for 10 years, has joined *Rural Progress*, Chicago. . . . *Scribner's Magazine* has opened an advertising branch in Boston with WALTER BARBER in charge. . . . A new monthly free-circulation magazine, launched by the Great Atlantic & Pacific Tea Company is entitled, "Woman's Day." . . . The Don Mellett Memorial lecture at the University of

Illinois was delivered by GROVE H. PATTERSON, editor of the *Toledo (O.) Blade* and president of the American Society of Newspaper Editors. . . . E. M. WILSON, editor and manager of the *Albany (Calif.) Times* is sojourning in Los Angeles for several months. . . . FRANK BEYMER, publisher, *Avoca (Ia.) Journal-Herald*, kept his promise to his friends to send a salmon from the Puget Sound country when a 12-pound Tyee arrived. . . . The *Old Colony Memorial*, the 115-year-old newspaper in Plymouth, Mass., has gone back to weekly issues again after appearing for a few weeks as a daily. . . . A bronze bust of CHASE S. OSBORN, publisher of the *Sault Ste. Marie (Mich.) News* and former governor of Michigan, is to be placed in the University of Michigan's "Hall of Fame." . . . The lucky winner of the subscription campaign conducted by the *Sheridan (Ore.) Sun*, will enjoy a free trip to California and Old Mexico during the holidays. . . . Formerly vice-president of *United States News*, ERIK R. SINGER has joined the Eastern advertising staff of *Liberty*. . . . A new illustrated monthly to make its appearance soon is "Man Alive." . . . FRANKLIN C. BANNER, professor and head of the department of journalism at the Pennsylvania State College, recently returned from a trip around the world during which he spent several days behind the Japanese lines in China. . . . News editor of the *Pittsburgh (Pa.) Press*, HARRY W. AUGUST, is turning scholastic and is teaching a course in news-writing, which has been added to the program of the Duquesne University Evening Division. . . . Another scholastic note—LLOYD LEWIS of the *Chicago Daily News*, will give a course of lectures at the University of Chicago on the Civil War. . . . W. H. GRAYSON has been appointed city editor of the *Sweetwater (Tex.) Daily Reporter*. . . . A century of progress was recently celebrated by the *St. Johnsbury (Vt.) Caledonian-Record*. . . . Future "William Tells" were in evidence at the annual Jamboree for archery enthusiasts, recently sponsored by the Milwaukee (Wis.) *Journal*, co-operating with the Milwaukee Archers' Association. . . . HOLT McPHERSON, editor of *High Point (N. C.) Enterprise*, has resigned to take charge of the *Miami Herald* bureau at Ft. Lauderdale, Fla.

THE QUILL for November, 1937

Scoops for the Screen

[Continued from page 8]

before going into that subject, I will attempt to outline briefly the steps in their actual mechanical production. Since I began my work as commentator for "News of the Day" I have been asked about it by hundreds of persons, including many newspapermen and writers and radio announcers interested in breaking into the newsreel game.

The procedure is practically the same for all five newsreel companies—Pathe, Paramount, Fox Movietone and Universal as well as our "News of the Day." Each presents two reels a week, each reel about 800 feet long. These are made Mondays and Wednesdays and they are long days, crowded with activity for the staffs. My job of scoring—one of the last steps—starts late in the day and may continue until five or six o'clock the next morning before it is finished.

Of course, the production staff is on call any day at any hour for a special newsreel, such as the British coronation, which is produced as quickly as possible after the films arrive.

More than 2,000 cameramen gather material for these newsreels. Each company has about 100 staff photographers and the rest are freelancers. You will find them on city streets and in jungles, at battlefronts and at sports events all over the world. Every day some of them are risking their lives. If not in war or in disasters, it is in attempts to take trick shots of old subjects—just to get a new angle. But more about the cameramen later.

THEIR films are usually developed when they arrive at the "News of the Day" studios in New York. But sometimes the developing must be done after arrival in order that they may be shipped on a certain plane, boat or train. Wherever possible they are shipped by plane for greater speed.

The negatives, in shots of varying lengths, are screened and editors select subjects and scenes for an ordinary balanced program. Usually 10 or 12 subjects are picked for a film of about 10 minutes' duration.

As the makeup department picks out material for use in the newsreel, clips are rushed to the cutting room to be assembled. As soon as possible after the cutting and makeup departments begin their work, the title makeup gets into action. As fast as the titles are written and printed they are cut into their places in the negative to complete the reel.

Meantime, the sound track is being made. As fast as the shots are selected, the script writers get busy. The negative, complete with titles and scenes, is screened again for the editorial staff and then is ready for scoring.

It is then my job begins. I work in a small sound-proof booth and, believe me, there is many a time I would give anything for a whiff of fresh air. It is a hot spot but fans cannot be used because the noise would be picked up by the sensitive microphone. Subjects of the reel are thrown on a screen across the studio which I view through a big glass window in the booth. The subject is run through once in order that I may establish a tempo, harmonizing the dialogue with the scene.

Scoring begins with the second screening and the subject is run through repeatedly until comment, music and actual sound are artistically mixed. Sometimes it is necessary to screen a subject eight or ten times before we are satisfied with the product. While I am scoring, an operator is busy at the mixing machine, building up, toning down, modulating and doing everything possible to bring out the best tones of the voice.

The completed reel is then examined again by editors before prints are made and sent to the traffic department. There the prints are checked with order lists and shipments are sent by train and plane to reach theaters in time for their twice-a-week change in newsreel programs.

Shipments made by parcel post special delivery are rushed directly to the mail loading platforms of the Grand Central and Pennsylvania stations. Prints shipped air express, for more distant points, are taken to Newark, N. J., airport on express trucks.

WHEN a special is being made, such as the British coronation or the Duke of Windsor's wedding, shipping schedules are mapped out in advance in co-operation with railroads and air lines. Space must be reserved on planes if they are used. Weather conditions, however, must be taken into consideration all over the country as it may be more practical to ship by railway express or parcel post.

When the Windsor wedding special pictures arrived, "News of the Day" was prepared for fast production. We rushed through our work and, speaking as an ex-newspaperman, I can say it was just as great a thrill and there

was as much satisfaction at the end of the job as any news man experiences when he assists in putting out an extra.

"News of the Day" pointed for as many scoops as possible on that job and reports show we were first on the screen in 11 situations and figured in dead heats with competing services in 19 others. That's a good showing for one reel against the field and one that we are all proud of.

THE man generally credited with being the originator of the modern newsreel is Leon Franconi, who was an interpreter and assistant for the Pathe brothers, the French motion picture producers, when they came to California. Newsreels had been made of a few special historical events but it was Franconi who conceived the idea of filming spot news—as newspapermen call real news breaks—and making it a regular feature. It was tried out first in France and a few months later, in 1910, Franconi was assigned the job of developing the idea in this country.

His first reels were mostly made up of staged stunts. Rodman Law, a daredevil, jumped off the torch of the Statute of Liberty with a parachute and was crippled for months when his foot struck a stone wall. Law lived to do more stunts for Franconi. He was blown out of a cannon and raced a train on a motorcycle.

Later Franconi obtained films of real news—big fires and the first moving pictures of a riot in the Colorado miners' strike. In 1912, William Randolph Hearst and Universal entered the field. Paramount started its reel in 1916 and Fox in 1918.

Sound brought a new importance to the newsreels. But there were several years of experimentation before the present-day system of mixing comment, music and natural sound was developed. Fox introduced the newsreel with sound on the film rather than on records and with it came the first exclusive newsreel houses. But theatergoers soon became weary of natural sound and it was at that point that the commentator was introduced.

One of the chief reasons for the increasing interest in newsreels is that, with present-day air-tight coverage of big events and the speed of movement and courage of cameramen, more remarkable pictures are being made. Cameramen of all the newsreels were on duty at Lakehurst, N. J., to carry out routine coverage of the arrival of the airship Hindenburg on its first trip of the 1937 season. In a flash, they suddenly found themselves cranking

out one of the most remarkable pictures of a disaster in history.

In the same way—on a routine assignment—a newsreel record was made of Francesco de Pinedo's ill-fated attempt to take off from Floyd Bennett field, Long Island, for Europe. Suddenly, cameras were recording his plane, too heavy to take off, bursting in flames and cremating the flier. Air pictures of the burning of the liner Morro Castle off the Jersey coast were among other unusual Newsreels. Millions saw close-ups of panic and death—and were as helpless as the cameramen to alter that story.

WARS have proved poor subjects for the newsreels because of the strict censorship imposed. Yet huge sums of money have been spent in attempts to record battle scenes. In the Ethiopian war, one newsreel chartered three planes for several months at a heavy cost and, unhappily, released them just before the bombing of the American hospital at Dessye, the first time that the cameramen were able to get near any real action. Another newsreel had a plane in French Somaliland on the coast and got its pictures to Europe first.

The only other opportunity for war pictures in Ethiopia was the sacking of Addis Ababa by retreating natives. Most of the newsreels had given up

Ethiopia as a bad job but one lone man remained on until that day, more than four months after the others had left. This cameramen, who had thought his long wait was hopeless, was suddenly repaid for his patience and endurance of many hardships.

AMONG the most famous "News of the Day" reels made were of Woodrow Wilson reviewing an A. E. F. unit in France, scenes in the Japanese earthquake and fire of 1923, the rescue of passengers from the sinking steamship "Antinoo" and a shot of an auto racer flying through the air when his car crashed at Hawthorne, Ill.

The newsreel today has certainly

earned a position of high standing in journalism. It has preserved the record of great historical events, pictures of presidents as far back as McKinley, of kings and of generals at significant moments in their careers—for instance, the film record of the assassination of King Alexander of Yugoslavia.

Millions of people are seeing great men and great events in their true light—no record could be more honest. The newsreel is a great educational instrument for 250,000,000 people, who, according to the office of Will Hays, the film czar, attend the movies every week in all parts of the world.

Who's a Journalist?

[Concluded from page 9]

when the editorial department can pursue its course without regard for what the business office or the circulation department is doing. The day is past, in other words, when the various subdivisions can attempt to operate, as it were, in watertight compartments. This accentuates the need for an inclusive rather than an exclusive definition.

In their original concept, the schools and departments of journalism were so-called for several reasons. One was that their ultimate programs would cover not only newspapers but other kinds of publications such as magazines and trade journals. That these, too, have a rightful claim to journalism is a fact which the newspaperman tends to overlook.

Another expectation was that in time the course offerings of the schools would include work relating to actual publishing problems as well as to writing and editing. This part of their programs has been developed more slowly than that relating to the editorial side, partly for lack of facilities but more especially for lack of demand. For some reason students are slow or reluctant either to see the possibilities or to recognize the challenge and interest inherent in the business office as a career in journalism. And yet Louis Wiley, late business manager of the New York Times, declared in a letter not long before his death that there is as much drama and romance in the business department as on the editorial side.

The newspaper business office executive and employee of today are as much engaged in journalism as is the editor or the reporter. Under present conditions there is no longer any valid excuse for drawing a sharp distinction between the two groups. The circu-

lation manager, for example, is as important to the journalism of today as any of his editorial department colleagues, if not more so. His worth and importance have at last been recognized and he is an indispensable part of journalism.

It is true today as it never has been before, therefore, that journalism is "the business of managing, editing, or writing for, journals or newspapers." It is significant that in this particular definition both dictionaries put "managing" before "editing, or writing for." This is much more in keeping with the facts than the original one relating to "the collection and periodical publication of current news." This is also a much broader definition than the one commonly held. It is time that it was generally accepted in place of the older, narrower one now being outmoded.

With one exception the other definitions of "journalism" and "journalist" are still acceptable for their purposes. No one will quarrel particularly with the designation of the former as "journals or newspapers collectively," or simply to lump them together under the heading of "the press." The exception which is so rare as to be virtually obsolete is the definition of journalism as "the keeping of a journal," and of a journalist as "one who keeps a journal, or diary."

For example, in the recent case of the movie star whose diary to her dismay and the avid curiosity of the public was read in court, no one thought of calling her a "journalist" nor her writing in the telltale book as "journalism." To do so would have been as far-fetched as to limit the definition to newspapers alone or only to writing.

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WHO · WHAT · WHERE

FARNHAM F. DUDGEON (North Dakota '23) and Miss Gould Crook, of Rugby, N. D., were married at Rugby last July. They will make their home at Bismarck, N. D., where Dudgeon is located at the state PWA headquarters.

SAM E. WHITLOW (Baylor '29), for the last six years instructor in journalism at Washington State College, has been named assistant professor of journalism at Oklahoma A. & M. College, Stillwater. He takes the place of GEORGE F. CHURCH, associate professor, who has been granted a year's leave of absence which he will spend at the University of Kansas studying for a doctor's degree.

GEORGE DENNIS, JR. (Texas '36), and Miss Kyda Bloodworth were married last summer in El Paso, Texas. Dennis is a reporter on the *Herald-Post*.

EDWARD S. MCKAY has been appointed editor of *Public Utility Pioneer*, published by the Public Utility Engineering and Service Corp., in Chicago. McKay has been associated with the General Electric Co., since 1933, when he was graduated from the University of Michigan. From 1933 to 1935 he was in the publicity department of the General Electric Co., at Schenectady. In 1935 he became district advertising and publicity representative of the company in Chicago.

RICHARD O. WESTLEY (North Dakota '34), manager of the Cargill Grain Co., office at Fairmont, N. D., and Miss Margaret Kindschi were married last summer.

KARL FREDERICK OLSEN (North Dakota '34) and Mrs. Olsen became the parents of a son last June. Mr. Olsen is with the *Associated Press* bureau in Bismarck, N. D.

GEORGE JAY BARMANN (Illinois '37) is on the editorial staff of the *Illinois State Journal*, Springfield, Ill.

JERRY HALLAS has been appointed Hartford bureau manager for *International News Service*, succeeding WALTER KIERMAN, who is being transferred to the New York Staff. Hallas formerly was assistant in the Hartford bureau.

BURR HUPP (DePauw '36), on the editorial staff of the *Christian Advocate* for the past year and a half, entered the American University this fall for a year of graduate work.

TOM MORROW (Illinois '25), formerly with the *Chicago Daily Tribune* on the city desk, in August took the assistant city

editorship of the *Chicago Daily Times*. JOHN B. STONE (Montana '20), is the city editor.

WILLIAM L. CARTAN has been appointed Central Division news editor with headquarters in Chicago, according to an announcement by Barry Faris, *INS* editor-in-chief. Cartan has had considerable newspaper experience in various sections of the country. He has worked on the *Chicago Herald-Examiner*, *Wisconsin News*, *Vincennes Post*, the *Globe Democrat*, *Jackson (Miss.) Clarion Ledger*, *Monroe (La.) Morning World*. He has been with *INS* since 1930, first joining the organization in Chicago. Then he was transferred to the New York staff, after which he was shifted to Detroit as bureau manager. From Detroit, he went to Chicago about a year ago as assistant bureau manager.

VERNON POPE, managing editor of *Look*, has announced his engagement. On Dec. 18, he will wed Associate Editor Betty Welt. Miss Welt, after her graduation from Vassar College in 1936 and several months' globe trotting, joined *Look's* editorial staff last November. Her home is in Detroit.

DYAR E. MASSEY, JR., has been appointed graduate assistant in the Henry W. Grady School of Journalism of The University of Georgia, Prof. John E. Drewry, director, has announced. Massey received the bachelor of arts in journalism degree at the close of the summer school after making Phi Beta Kappa record. In addition to his work on the *Red and Black*, campus newspaper, of which he is editor, he has had considerable newspaper experience on the *Greenville (S. C.) News-Piedmont* and the *Milledgeville Times*. Massey is president of the Georgia chapter of Sigma Delta Chi, professional journalistic fraternity, and is editor of the 1937-38 "G" Book, a handbook and guide for freshmen students. He was editor of the 1936-37 "G" Book, also.

RICHARD P. CARTER (W. & L. '29), formerly with the *Associated Press* in New York, has returned to Washington and Lee University, Lexington, Va., as a member of the faculty of the Lee School of Journalism, and director of the University News Bureau.

RUSSELL F. ANDERSON has been transferred from the New York staff to the Chicago bureau of *International News Service*.

LESLIE A. NICHOLS, JR. (Syracuse Associate) sailed from New York City Aug. 19 for Cairo, Egypt, where he will serve for three years as a member of the faculty of the American University, teaching journalism. Nichols has been on the staff

of the department of publications at Syracuse University for the past three years.

C. T. PARSONS (Florida '29), formerly editor of the *Florida Municipal Record*, on Aug. 1 became associate editor of the Ben Wand Publications, Jacksonville and Atlanta, consisting of the *Southern Lumber Journal*, the *Southern Hotel Journal*, and the *Southeastern Drug Journal*.

JOHN W. CRAVENS (Indiana Associate) died Aug. 9 after an extended illness. Mr. Cravens resigned his duties in June, 1936, as registrar of Indiana University after serving in this office for 41 years. Prior to assuming the university post, Mr. Cravens was active in newspaper work and continued to contribute frequently to Indiana newspapers and periodicals.

FRED J. WALKER has been appointed San Francisco bureau manager for *International News Service*. Walker has been with *INS* since 1922 and has been connected with the Washington, Chicago, San Francisco and Los Angeles bureaus. He attended the University of Washington.

ALAN L. RITTER (DePauw '35) is taking graduate work in economics at the University of Wisconsin, and is teaching assistant in the Department of Economics.

GEORGE J. FREY, JR. (Nebraska '36) received his master's degree from the University of Nebraska last summer, taking his work in economics. He is now sports editor and general reporter on the *Arkansas City Daily Traveler*, and will also do some editorial writing.

PAUL PARTRIDGE (Oklahoma '29) has been named to the staff of the Tulsa Community fund, Tulsa, Okla., as public relations man. He was formerly assistant state director of professional projects for the WPA in Texas.

NORMAN AGATHON, formerly connected with the *Sioux City Journal* and prior to that with the *Associated Press*, has been appointed manager of the Des Moines bureau of *International News Service*. Agathon is a graduate of Manual Arts High School in Los Angeles. He also attended Northwestern University at Evanston, Ill.

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AS WE VIEW IT

Journalism Schools

JOURNALISM schools, by this time, should be so well established that no defense of them should be needed. Yet they still have their critics.

Usually these criticisms are based on the fact a school has allowed its journalistic curriculum to become cluttered up with all sorts of courses—courses that stray far from the basic fundamentals of the writing and editing profession. Or because a faculty has permitted itself to go to seed. Obviously the time must come when courses be pruned and personnel retired or changed if the school is to keep pace with the times.

But the schools themselves are here to stay. If these schools do nothing else, they turn out each year a group of young men and women keenly interested in journalism, trained to do journalistic work themselves and also trained to appreciate the work of others. This constantly growing throng of journalism graduates constitutes a critical audience for the newspapers and magazines of the nation. Even if they never engage in journalism after their graduation, these graduates through their interest in and knowledge of journalistic matters should be a constant voice in behalf of a more articulate, more thorough, more liberal, press.

Pictorial Journalism

WITH the rapid rise and spread of the so-called pictorial journalism comes a fear in various quarters that good writing, thorough reporting, and comprehensive coverage of news events will suffer.

This may be true for a time. Pictures may be over-emphasized for a while—to the exclusion or subordination, perhaps, of written coverage of news and features. But the balance will adjust itself as time goes on.

Pictorial journalism is not a passing fad or fancy. It had sprung upon the press and public alike with startling swiftness in the last few years. The surprising thing is that it did not come sooner. The use of photographs in editorial crusades and campaigns is just starting. Pictures can be used as editorials—they can and sometimes are replacing editorial cartoons.

But pictures will not suffice on the one hand to give complete coverage of an event, condition or situation. Nor, on the other, can text alone do the job. There is a relation, a balance, a functional burden which pictures and text alike must bear in the journalism of the future.

Alert editors and publishers will realize this—striking a happy medium in their employment of the two.

So Censorship Begins

WE have been concerned with recent reports from Canada to the effect in one instance that a "radical" newspaper

had been suppressed by the police—in another that various American picture magazines had been removed from newsstands.

Good motives were no doubt behind each move—yet there is in each act a danger to the press that must not be overlooked.

Censorship usually comes in a benevolent guise—that it is a means of preserving or protecting the best interests of the nation and its people. That it is a move for good taste, decency, morality and the general public good. But once in effect, censorship becomes a tyrant that strikes where it will. Therein is the danger of any sort of suppression of the press.

The suppression of a "radical" paper today may be followed tomorrow by the suppression of a paper that has raised its voice in opposition to the party in power—to suppression as those in power will it—a step toward dictatorship. As to the removal of magazines from newsstands on the grounds that some of their contents may be "objectionable"—the question is objectionable to whom or what? Who shall tell the public what it may or may not read?

Any censorship of any newspaper or magazine—any ban or restriction upon the publishing and sale of a newspaper or magazine—is a threat to the press as a whole and should be so viewed.

Cool Down!

STRIKES in the editorial rooms of the nation's newspapers do no good—either to the paper itself, the publisher or the men and women involved. Regardless of who wins, relations between employer and employe have been strained, enmity has been aroused and future harmony made unlikely. And at the same time public confidence in the press has been shaken.

It is not too late for the publishers to recognize the right of editorial men and women to unite in behalf of better conditions for themselves. It is not too late for the publishers to lay aside the tactics of big business in dealing with their editorial employes, to adopt a more conciliatory attitude rather than the antagonistic one that has come to prevail.

It is not too late for organized editorial employes to limit their numbers entirely to those engaged in editorial work. It is not too late for them to take the chip off their shoulder—be less belligerent—to keep their economic objectives within reason.

Harmony must be restored to the journalistic household. How? Perhaps by the leaders of respective groups and organizations getting together privately and informally for a mutual consideration and appreciation of the problems facing them individually and collectively.

AT DEADLINE

[Continued from page 2]

tising, trying his hand at writing copy. He landed a job with N. W. Ayer & Son and that was the end of his editorial work. He had been singing all this time—without the benefit of training. A friend arranged a meeting with David Bispham, greatest American baritone of his time.

Bispham was pleased with Eddy's voice and agreed to teach him. The lessons had scarcely gotten under way when Bispham died. But Eddy was determined by this time to go ahead with his singing—a determination that carried him through to success.

We don't know whether Nelson Eddy sometimes says "I used to be a newspaperman myself," or not. But if he does it's O.K. by us. It's a pleasure to know that in addition to becoming short story writers, novelists, dramatists, political figures and what-not, newspapermen can rise to such heights in the realm of music.

The Press!

[Concluded from page 17]

for the study and improvement of the educative possibilities in the motion picture and the radio. Educational interest in scores of fields is indicated by well-established publications describing progress, promoting critical interest, and laying the basis in appreciation for greater skill and more worthy achievements. These non-professional publications range from sports to poetry, from photography to flying, yet among them all there is no periodical dedicated to the collection and presentation of the news of the world.

In the school itself, where is a course designed to create higher standard of taste, a more critical estimate of a service to enlightenment which comes daily into the life of every person young and old, in even more persistent and vital fashion than music and the other arts to which we devote effectively time and energy in the schools?

Here is an obligation to which educators may well pay some careful, constructive attention and not confine their reformatory activities to leveling the finger of scorn toward a harassed, and withal an improving press.

Offering a prize for the best photograph submitted to the *Georgia Arch* each month, the University of Georgia chapter of Sigma Delta Chi, under the direction of Prof. Willett Main Kempton, faculty adviser of the campus literary magazine, is attempting to

encourage student photography and improve pictures appearing in the publication.

CARL CLEVELAND (Washington '26), for several years in the news end of both weekly and daily papers in the Wenatchee district of Washington, is assistant manager in the Seattle office of McCann-Erickson, national advertising agency.

★

VIRGIL CUNNINGHAM (Washington '31) is reported as exceptionally busy betwixt his new job of managing editor of the Ellensburg (Wash.) *Record* and building a new home. J. C. KAYNOR (Washington Associate) is publisher of the *Record*.

★

CHAPIN FOSTER (Washington Associate), publisher of the *Advocate*, Chehalis, Wash., was recently appointed by the governor of Washington as a member of the new Washington State Progress Commission, state promotion body. BOB HAYES (Washington '29), formerly in newspaper and advertising agency work in Everett and Seattle, Wash., has been named assistant executive secretary to the Progress Commission.

Looking for PHIL K. ERICKSON (Washington '28)? He's a member of the faculty of Olympia High School, Olympia, Wash., teaching journalism and supervising student publications.

Puts the Right Man in the Right Place

GET SET!

There has been very little hiring of new men, or changes made on staffs of newspapers, magazines, press associations, publicity and advertising agencies during the past three months. This condition seems to be linked directly with general business and stock market fluctuations.

But, experts say that the goose bumps of investors and business will go away soon and we will see employment conditions favorable once more.

Every member of Sigma Delta Chi who is interested in a new job should register with The Personnel Bureau immediately and get his name on the active list to be considered for all jobs reported to The Bureau. Maybe that job you've been waiting for will come in—and let's hope your record will be on file for immediate consideration!

Write today for registration form and information. The registration fee is only \$1 for three years.

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